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List 33

The Arts Council presents

Work by 43 young photographers

Serpentine Photography 73
July 28 - August 19 daily 11-8
admission free

Serpentine Gallery, Kensington Gardens, W2

It is a rare joy in this country to be able to experience photographs undistorted by indifferent reproduction and unfeeling juxtaposition, for photography has assumed a curious position in relation to contemporary culture. The most neglected of the graphic arts in terms of critical appreciation as a medium of self-expression, we are nevertheless surrounded by striking and sometimes potent examples of photographic imagery. Daily we are bombarded with pictures to the point where photography has become the most common and most used form of visual communication, and yet the medium is undervalued and little understood.

Perhaps because the photograph is required to fulfill a multitude of functions while the demands placed upon it are normally of an essentially trite nature we have refused to consider it on the level that we place the other visual arts. Perhaps, faced with a mirror image of ourselves we have instinctively moved back, fearing its unblinking objectivity – 'there is a terrible truthfulness about photography' wrote George Bernard Shaw. Or perhaps it is simply that we reject the seemingly mechanical and impersonal camera images, opting instead for the more obviously imaginative and artistic.

As a result of our comparative lack of contact with photography at an appropriately meaningful level, when brought face to face with an image that has transcended the coldness of optical reproduction, we experience difficulties in reading it, for understood or not, the unique qualities of the medium have been developed into an eloquent language that makes only passing reference to other media. But as with any other art form photography cannot function without a responsive viewer. The complex three-way relationship that exists between subject, photographer and viewer is of paramount importance, as is a recognition of the possibilities of a dialogue with reality.

Photography is not 'art' in the existing sense of the word and cannot be approached using the framework that we have evolved for the other visual media. Within photography exists the art of the confrontation and the significance of the chosen moment - an exploration of space and time that is bounded only by our comprehension of the geometry and poetry of the real world. Through the use of photography's inherent strengths we can experience a level of reality that was denied us before the camera was invented. Time is transfixed, the moment is isolated, and we are forced to take up a subjective viewpoint, sharing the photographer's vision and concern.

The purpose of this exhibition however, is not an attempt to define the nature of the photographic medium but rather to indicate in the widest way possible with the material at hand, some of its potential.

Photography is a very misleading medium, with all its connotations of 'instant' art. To experience the fullness of these images takes much more than the fractions of time that they represent. Each one is loaded with

information both factual and emotional; study them, feel for them, consider their implications. It would not be an overstatement to say that photography has changed our ways of seeing and for such an important phenomenon the time can only be well spent.

Peter Turner

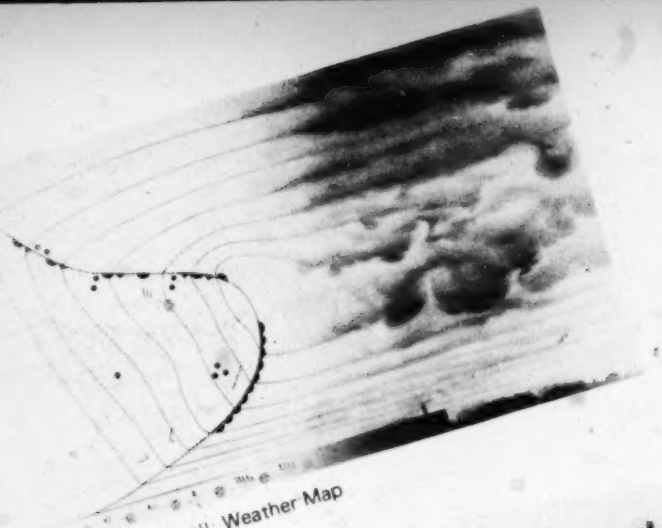
This is the third exhibition in this year's Serpentine summer series, presenting work by those under 35 who have never before had a major London show. For the first time the entire gallery is devoted to photography. The forty-three young photographers in the exhibition were chosen from over 200 applicants by Peter Turner, editor of Creative Camera, who was invited by the Serpentine committee to take on this mammoth task. We are grateful to him for the enormous care and enthusiasm with which he has tackled it.

Despite the recent growth of interest in historical photography and the great modern masters, and marvellous work by Sue Davies at the Photographers' Gallery, there have been remarkably few opportunities to see work by younger members of this relatively young profession. Considering its power as a means of image making, it is odd that photography has been largely ignored as a medium of personal expression.

This situation is now beginning to change and, better still, young photographers are beginning to be recognised as significant contributors to the art. Serpentine Photography 73 for the first time gathers together a sizeable body of work from a large group of young photographers working in Britain, and should signalize a public acceptance of photography as an art.

Although this show is by no means an attempt to define the nature of photography, it does indicate the range and level of contemporary concerns, via the dual filters of the open send-in process and a one-man selection committee. We hope that a show of this kind at the Serpentine will be a considerable encouragement to photographers working all over the country, and at the same time offer us all a chance to explore and enjoy the quality of photography freed from its daily role of newspaper reportage and illustration.

Norbert Lynton
Director of Exhibitions



Richard Hartwell: Weather Map

Eric Marwick: Recollections of John's Cafe

Ingrid Webendoerfer: Tisch

September 8–30, daily 10–7

Serpentine Graphics 73
Graphic work by young artists selected by Edward Lucie-Smith

Prints by Mary Barnes, Henry Barratt, Janet Brooke, Michael Carlo, Paul Somerset Cousins, Anthony Deigan, Julia Farrer, John Fassolas, Jane Godfrey, Eileen Hogan, David Inshaw, Andrew Lawson, Michael Lye, Eric Marwick, Warwick Moreton, Jack Miller, David Pearson, Michael Smith and Roy Wood

Drawings by Ian Gardner, Richard Hartwell, Robert Mason and Ingrid Webendoerfer

Documentation of a project by Denis Masi and Ian Colverson, with photographs, poster-prints and sound, to demonstrate that massive potential exhibition facilities exist for artists outside the commercial gallery system. Throughout July 1973 their giant offset-litho prints can be seen on fifty-four commercial hoarding-sites in fifteen cities throughout Great Britain, including London

Outdoor sculpture by Andrew Moran

THE FREE PHOTOGRAPHIC OMNIBUS

Between September 1973 & September 1974 I will be travelling the country in a double-decker 'bus photographing the English people. I particularly want to photograph people whose quality of life is threatened by the apparent necessity for social change.

I expect that the work which results from the 'bus will go some way towards negotiating the truce between progress and change. The photographs will provide a stimulus to reflection and give us all a chance to review the rapid changes in the environment. Everyone photographed will receive a free copy of their picture.

I hope that the completed collection of pictures together with tape-recording transcripts and other pieces of written information will form an historical record of English life in the early '70s.

The venture is largely financed by private sponsors, The Arts Council of Great Britain and the various Regional Arts Associations.

After the 'bus has completed its visit to the Serpentine Gallery it will be taken off the road for a few weeks while the conversion work is completed & final preparations are made.

DANIEL MEADOWS

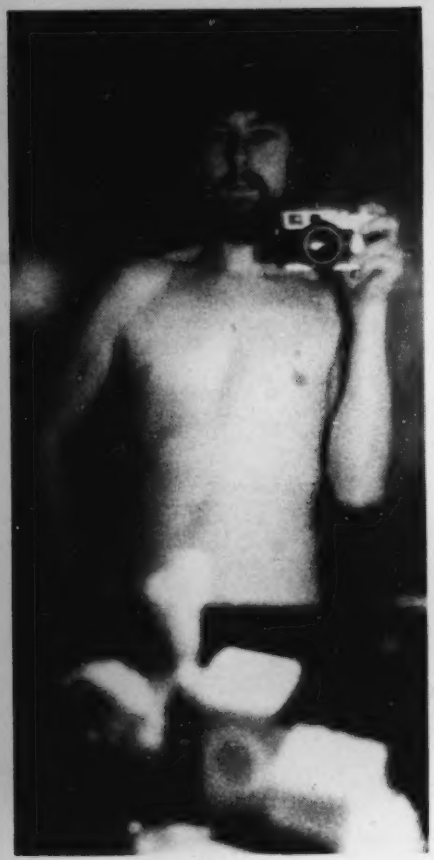
Born in Tewkesbury in 1952. Studied photography at Manchester Polytechnic 1970-73.

Some group exhibitions
1972 & 1973 Butlins by the Sea, Impressions Gallery, York and the Photographers' Gallery, London; 1973 June Street, Salford, University of Manchester Town Planning Symposium

Photographer's statement
My task as photographer is to record the people who surround me and the changes through which they are passing. The emphasis must always be on the person in front of the camera and not the person behind it. The camera is subjective - it must rely on the integrity of the photographer to reflect the truth of a situation. Therefore I try to avoid making photographs in a situation where I cannot be honest to both the subject and myself.
Confrontation is all important in the majority of my pictures. Each confrontation is an event. Each event gives the subject the chance to show his personality as well as his physical appearance to others through my camera. I enjoy the confrontation of my camera with my subjects. My subjects are the all important feature of my work. My pictures are documentary as well as being visual anecdotes of people reacting to me and my camera.

Daniel Meadows, Great Washbourne, Tewkesbury, Gloucestershire

The Free Photographic Omnibus, outside the Gallery



Born in Northampton in 1948. Studied architecture at Jordanstone College of Art, Dundee, and after graduating in 1969 became interested in photography. Lives in London and works in GLC Architects' Department.

Group exhibition
1971 Young Contemporaries II, Creative Camera travelling exhibition

Photographer's statement
My pictures are all taken as part of a continuous self-imposed assignment; in which I hope to document London in the same spirit as Atget documented Paris or Walker Evans documented America. In this work I attempt to correlate two separate yet complimentary strands.

Firstly, as an architect, I am interested in simply recording those humble buildings which I feel do so much to enliven our urban environment; buildings which the dead hand of the professional designer has never touched; ordinary buildings generally disregarded, but which are in their very ordinariness quite extraordinary.

Secondly, as a photographer, I try to explore the visual world that is created in the camera itself - the urban environment as it might be suddenly and wondrously revealed by a strange juxtaposition of light, time and space within the viewfinder.

Occasionally even, both these strands become interwoven in one picture. Then I feel that some small success has been painstakingly achieved; and a photograph worthy of that title produced.

Gerry Badger, 9 Campion Road, Putney, London SW15

1 Cafe, Southwark, 1969
2 Photographer's Shop, Camberwell, 1969
3 Garage, Camberwell, 1969
4 Old Kent Road I, 1970
5 Old Kent Road II, 1970
6 Victorian House, Peckham, 1970
7 Hairdresser's, Charlotte Street, 1970
8 Undertaker's Shop, Elephant and Castle, 1970
9 Upholsterer's Workshop, Hackney Road, 1970
10 Hackney Road I, 1972
11 Hackney Road II, 1972
12 Mojacar, Spain, 1972
13 Lorca, Spain, 1972
14 Puerto Lumbreras, Spain I, 1972
15 Puerto Lumbreras, Spain II, 1972

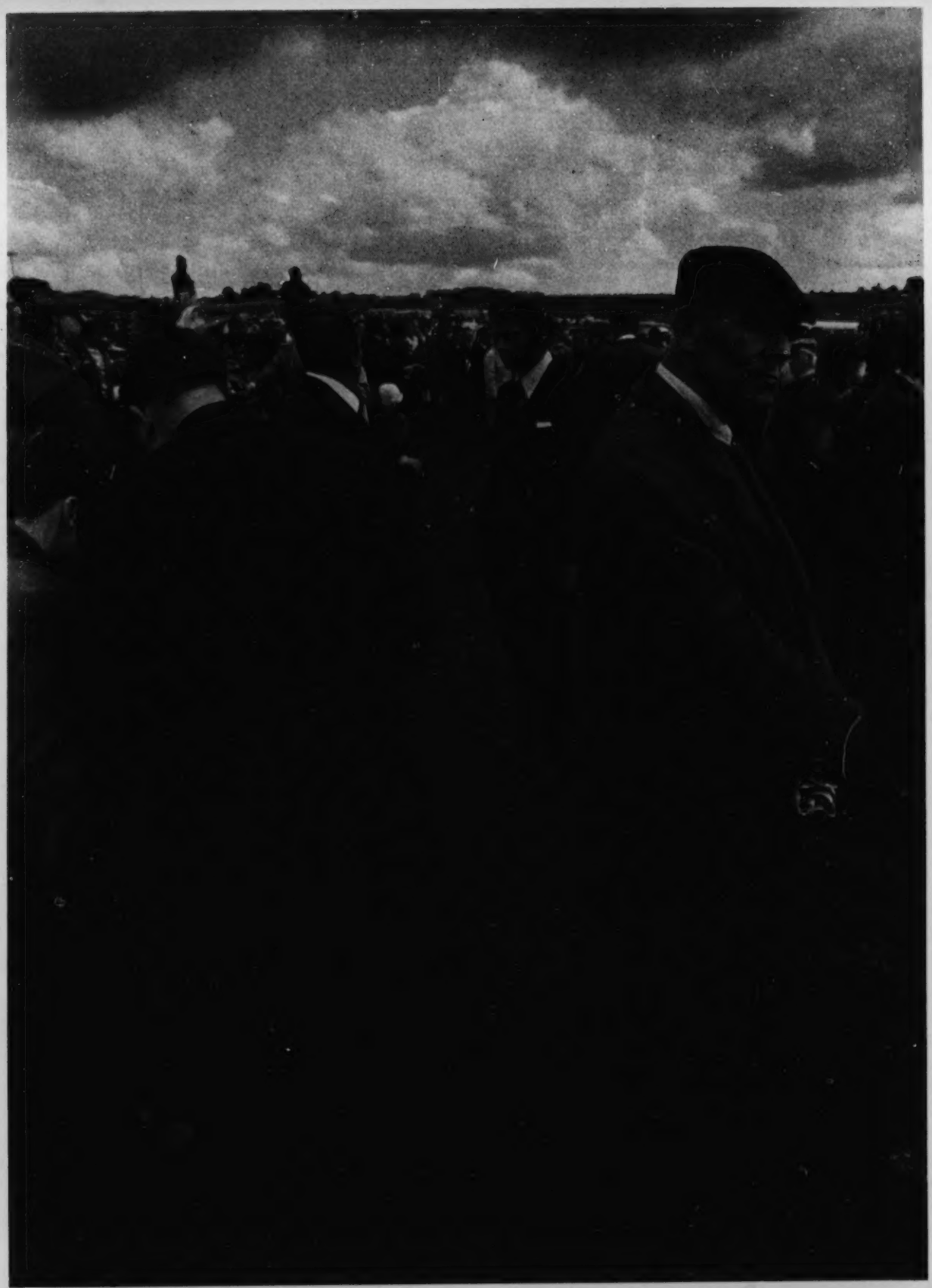
Gerry Badger Hackney Road I, 1972

Born in Holbeach in 1950. Studied graphic design at Northampton School of Art 1967-70 and photography at Medway College of Art 1970-73. Now lives in Peterborough.

One-man exhibition
Derby Day, Half Moon Gallery, London

Edward Baxter, 135 Harris Street,
Peterborough

1 Untitled, June 6 1972



Edward Baxter: Untitled, June 6 1972

Born in Germany in 1945. Studied at Munich School of Art 1965-69, Central School of Art & Design 1970-71 and the Royal College of Art 1972-73. Worked as freelance photographer for German television and daily papers. At present freelance in graphic and photographic work in London.

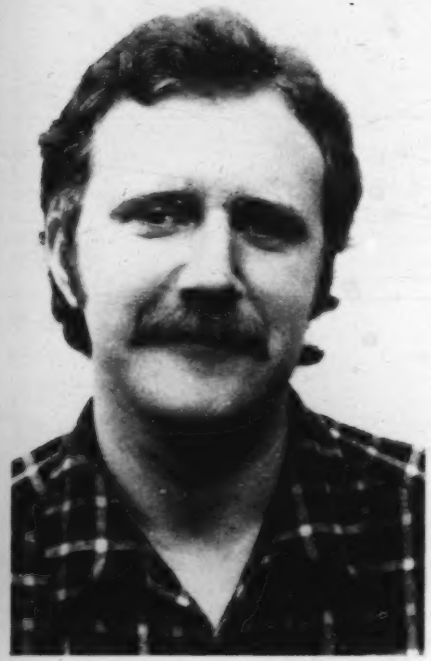
One-man exhibitions
1970 Kunstforum, Munich; 1971 Upper Street Gallery, Islington, London

Some group exhibitions
1969 Summer Exhibition, Haus der Kunst, Munich; 1972 3rd British International Print Biennale, Bradford; Photography into Art, Camden Arts Centre, London

Kurt Benning, 34 Theberton Street, London N1

1 Road, 1969
2 Frau Bennaton, 1970
3 Fence, 1971
4 Shoeshop Exhibit, 1971
5 Fun Fair, 1971
6 Public Bath, 1971
7 Empty Swimming Pool, 1971
8 Scene in a Public Bath, 1971
9 Public Bath I, 1971
10 Public Bath II, 1971
11 Hose, 1971
12 Public Bath III, 1971
13 Public Bath IV, 1971
14 Wash House, 1971
15 Back Garden, 1971

Kurt Benning Frau Bennaton, 1970



Born in Surrey in 1947. No formal photographic training but has been seriously concerned with taking pictures for six years. Lives in Stoke-on-Trent and works for a brick manufacturer.

Michael Berry, Hillside, Nursery Lane, Baddeley Green, Stoke-on-Trent

1 Outside Moss Side Pub, 1971

2 Inside Moss Side Pub, 1971

Michael Berry: Outside Moss Side Pub, 1971

Born in Coventry in 1936. Studied at Coventry College of Art 1960-64. Worked as professional photographer with various studios and organisations in London and the Midlands until 1970. Now lives in Derby and teaches at Derby College of Art.

One-man exhibitions
1962 Coventry College of Art; 1964 & 1966 Architects' Department Gallery, Coventry; 1972 Midland Group Gallery, Nottingham

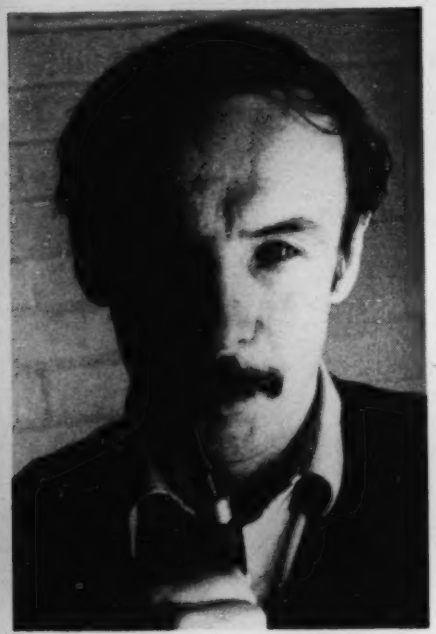
Some group exhibitions
1967 2 Photographers, Belgrade Theatre, Coventry; 1968 International Photography, Midlands Arts Centre for Young People, Birmingham; 1970 Strawboard and Doubleweight, St Michael's Gallery, Derby; 1971 Those Who Can Do, Derby Staff Exhibition, Derby Museum & Art Gallery; 1972 Photographs & Paintings, Morgan Gallery, Coventry; Personal View, Nottingham Festival Exhibition; 1973 Midlands Seen . . . & Other Views, Midland Group Gallery, Nottingham

Photographer's statement
My current area of concern is with the non-human, the world of nature. I am fascinated by the fecundity and tenacity of life, by the intensity of the struggle to grow and survive. I want my photographs to function both as fact and metaphor; the contortions of rock and tree forms, moulded and warped by time and elemental forces echoing the distortions wrought by life in the minds and bodies of men. The camera provides a link, a means of concentration and communion.

John Blakemore, 7 Handford Street, Derby

1 Pines, Craig Cled, 1972
2 Wounds of Trees I, 1971
3 Wounds of Trees II, 1971
4 Wounds of Trees III, 1971
5 Wounds of Trees IV, 1971
6 Seascape, Afon Maurddach, 1972
7 Afon Lledr, 1972
8 Rock, Afon Twrych, 1971
9 Rock Pool, Afon Teigl, 1973
10 Linch Clough I, 1973
11 Linch Clough II, 1973
12 Linch Clough III, 1973
13 Hoar Frost on Burnt Wood, 1972
14 Ice Forms, Linch Clough, 1973
15 Snow Forms, 1971

John Blakemore: Linch Clough I, 1973



Born in Falmouth in 1939. Studied photography at the London College of Printing. Lectured in photography at Nottingham, Lincoln, Exeter and Portsmouth Colleges of Art. Now lives in Taunton and teaches at Somerset College of Art.

Photographer's statement
The pregnancy series exhibited is the result of experimenting with photographs of my wife. By fixing out and slight toning of the prints I abstracted the images to my satisfaction without losing the form of pregnancy.

This series led to the solarised images of carefully chosen negatives; solarisation was carried out on the prints. I had hitherto disliked the solarisation process but eventually found it to be the only way I could achieve the exact blend of partial abstraction that I wanted from the negatives. The last portrait of the solarised series is linked to my current theme of doppelganger images.

Further examples of my work can be seen in the 1971 British Journal of Photography Annual and the 1972 Photography Year Book; more colour work will be in the 1974 Photography Year Book. My transparencies are handled by the Daily Telegraph Colour Library.

John Chard, 5 Osborne Grove, Taunton, Somerset

1 Pregnancy I, 1972
2 Pregnancy II, 1972
3 Pregnancy III, 1972
4 Pregnancy IV, 1972
5 Pregnancy V, 1972
6 My Wife Pregnant, 1972
7 Trevor, 1973
8 Cleaner, 1973
9 Iceworks, 1972
10 Bridgwater Fair I, 1972
11 Bridgwater Fair II, 1972
12 West Wittering, 1969
13 Sandhill Park, 1972
14 Holmside, 1972
15 Portrait, 1973

John Chard: My Wife Pregnant, 1972

Born in London in 1951. No formal photographic training but worked in a photographic studio until 1971. Now lives in London and works as freelance photographer.

Some group exhibitions
1973 Two Views, Arts Council travelling exhibition, Derby, Kendal and the Photographers' Gallery, London

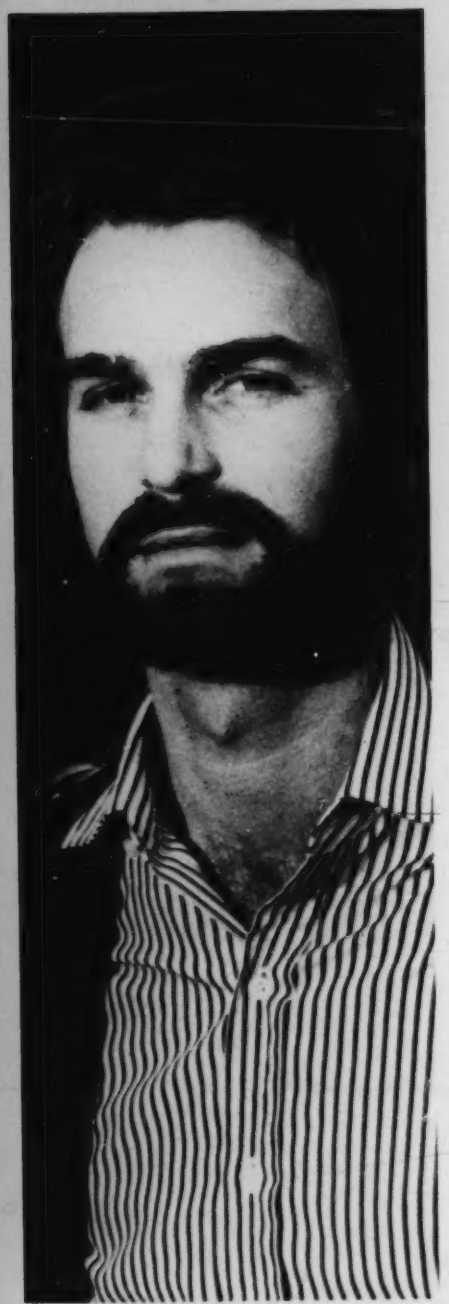
Public collection
Arts Council of Great Britain

Colin Curwood, 42 Smith Street, London SW3

Photographs from Ireland

1 Untitled I, 1973
2 Untitled II, 1973
3 Untitled III, 1973
4 Untitled IV, 1973
5 Untitled V, 1973
6 Untitled VI, 1973
7 Untitled VII, 1973
8 Untitled VIII, 1973
9 Untitled IX, 1973
10 Untitled X, 1973
11 Untitled XI, 1973
12 Untitled XII, 1973

Colin Curwood: Irish Series, Untitled I, 1972



Born in Massachusetts, USA in 1947. Studied at Hartford Art School 1965-66, the San Francisco Art Institute 1966-68 and the London Film School 1968-69. Served as a non-combatant and official photographer in the US Army 1969-71. Now lives in London and works as freelance photographer.

Photographer's statement
There is usually more in the eye than reaches the camera. Making a strong photograph is isolating a reality and inducing magic.

Andrew de Lory, 9 Albion Terrace, London E8

1 Winter Marsh, 1963
2 Girl in the Dunes, 1965
3 Bob Dylan, 1965
4 Eureka Valley, California I, 1967
5 Eureka Valley, California II, 1967
6 A Senior US Military Adviser, Vietnam, 1971
7 America in Vietnam - Prostitute, Hon Tre Island, 1971
8 Black Power, Vietnam, 1971
9 Beach, Vietnam, 1971
10 Being Photographed, Vietnam, 1971
11 Mrs Dorothea K Woodward Fisher OBE, 1972

Andrew de Lory: America in Vietnam - Prostitute, Hon Tre Island, 1971

Born in the Wirral, Cheshire in 1949. Studied graphic design, film and photography at Leeds Polytechnic 1967-70, and film and photography at the Royal College of Art 1970-73. Now lives in London.

Ian Dobbie, 37 Hartington Road, Chiswick, London W4

1 Hyde Park Speaker I, 1972
2 Hyde Park Speaker II, 1972
3 Hyde Park Speakers I, 1972
4 Hyde Park Speakers II, 1973
5 Council Flat, 1973
6 Landscape I, 1973
7 Landscape II, 1972
8 Landscape III, 1973
9 Bubbles, 1973
10 Antique Shop, 1972
11 Sequence, 1972

Ian Dobbie: Hyde Park Speaker I, 1972

Born in London in 1951. No formal training in photography, but worked as assistant to various fashion and advertising photographers in London for four years. Now lives in London and works as freelance photographer.

James Fahey, 55 Healey House, Holland Grove, London SW9

1 Stripper, 1972

2 Shoe Repairs, 1972

James Fahey: Stripper, 1972

Born in London in 1942. Studied painting at Brighton Polytechnic 1963-67 and printmaking at Bradford Regional College of Art 1970-71. During 1970 worked on an educational project for Shelter, which set out to compare life in various communities by documenting with photographs and tape-recordings, a number of major cities and farming and mining villages. Worked with and photographed an Interplay project in Armley during the summer of 1971.

One-man exhibition
1972 Yorkshire Industrial Architecture touring exhibition

Some group exhibitions
1970 A World of his Own, Dixons, Oxford Street, London; 1972 Whitley Bay Festival; Photographs of Kirkgate Market, Bradford Festival

Public collection
Yorkshire Arts Association

Margaret Gathercole, Edward House, Sandbeds, Queensbury, Bradford

1 Revolution - Sold, 1971

Margaret Gathercole: Revolution · Sold, 1971

Born in Detroit, USA in 1945. Studied at Rochester Institute of Photography 1959, London School of Film Technique and University of Michigan College of Art & Architecture 1964-66. Worked as professional photographer in New York 1966-69 and since then in London.

One-man exhibition
1963 Group 4 Gallery, London

Robert Golden, 64 Camden Square, London NW1

1 Savannah, 1969
2 Ibiza, 1970
3 London, 1970
4 Mother and Daughter, Stepney, 1970
5 Stepney, 1970
6 Old Age Home, London, 1971
7 Old Men Rising, 1971
8 Carl Gizzi, Boxer, 1971
9 Mother and Son, Brixton, 1972
10 Brixton, 1972
11 Coal Miner, Yorkshire, 1973
12 At the Cage, Yorkshire, 1973

Robert Golden: Savannah, 1969

Born in Beaconsfield in 1944. No formal photographic training. Studied civil-engineering at King's College, London 1963-66 and studied for teaching certificate at Bede College, Durham 1966-68.
Taught music 1968-72 and now works full-time as photographer.

One-man exhibitions
1972 Half Moon Gallery, London; Photographers' Gallery travelling exhibition; 1973 Chelmsford & Essex Museum

Some group exhibitions
1970 2nd Newcastle Festival of the Arts; 1973 Royal Photographic Society travelling exhibition

Public collection
Chelmsford & Essex Museum

Photographer's statement
When I began taking pictures, about four years ago, my approach to photography was entirely intuitive. I shot hundreds of feet of out-dated bulk film which was cheap to buy and gave a grainy texture which I liked. Sometimes I still use this film for personal work, but discipline and a wider technical knowledge have now backed up intuition, which, I believe, is the right order of things.

In photographing people by consent, I prefer to let them offer themselves to the camera, which then records how I see their self-projection. I am fascinated too by man-made objects, which appeal in purely visual terms for the people who made them and have since used them. People can speak for themselves easily enough; things can speak for people in strange and compelling ways.

Neil Gulliver, Sawyers Hall Farmhouse, Brentwood, Essex

1 Beggarwoman and Child, Rome, 1970
2 Slum-dweller Outside Her Home, Rome, 1970
3 Missionary Nun Visiting a Slum House, Rome, 1970
4 Collection Box in Rome, 1970
5 Grandmother and Grandchildren, Rome, 1970
6 Old Woman in her Doorway, Rome, 1970
7 Wrought-iron Gate, 1972
8 Jetty in Fog, 1971
9 Coast Road, 1971
10 Sunken Dingy, 1969
11 Derelict Beach Chalet, 1971
12 Memorial Gardens in Winter, 1971

Neil Gulliver: Slum-dweller Outside Her Home, Rome, 1970

Born in Cape Town in 1942. Completed a correspondence course at the City & Guilds of London Institute. Worked as street photographer from 1961, photographing people at dances and parties in hotels in black townships. Sold a few photo-features to Drum magazine and was occasionally commissioned by white magazines when they produced stories on black artists. Worked in factories and offices as there was no chance of getting a job on white owned newspapers. Since 1970 has lived in London and worked as freelance photographer.

One-man exhibitions
1970 Artists' Gallery, Cape Town; 1972 Susan Loppert Graphics, Hampstead

Some group exhibitions
1971 Present Africain, Salle de SIEM, Paris; Westekerk, Amsterdam; 1972 Anna Frank House, Amsterdam

George Hallett, 879b Finchley Road, London NW11

1 Distriet Six, Cape Town I, 1969

2 District Six, Cape Town II, 1969

George Hallett: District Six, Cape Town I, 1969

Born in Paris in 1937. Studied at Academie Paul Colin, Paris. Came to England in 1962 and studied at the Slade School of Fine Art in 1965 and the Royal College of Art in 1966. Teaches at Maidstone and Harrow Colleges of Art.

One-man exhibition
1972 A New York Diary, Gallery House, London and Richard Demarco Gallery, Edinburgh

Some group exhibitions
1968 Homage to Guillaume Apollinaire, ICA, London; 1969 Experience Provence, Maidstone College of Art; 1972 '1789-1973' Theatre du Soleil Ariane Mnouchkine, Paris; 1973 Theatre du Soleil Ariane Mnouchkine, The French Month, ICA, London

Public collection
Theatre du Soleil Ariane Mnouchkine; Theatre National de Chaillot

Lesly Hamilton, 60 Cathcart Road, London SW10

1 Firemen's Ball - Poor Cow, Paris, Bastille Day, 14 July 1972

2 Firemen's Ball - Chacun Pour Soi, Paris Bastille Day, 14 July 1972

Lesley Hamilton: Firemen's Ball - Poor Cow, Paris Bastille Day, 14 July 1972

Born in Hastings in 1951. Studied at Medway College of Art 1970-73.

Group exhibition
1973 Vidi, London College of Printing, London

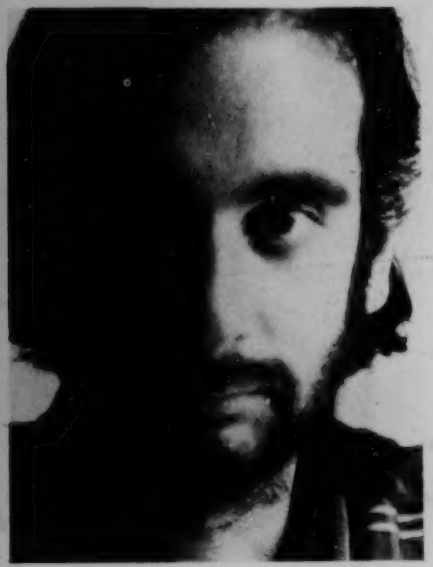
Photographer's statement
Having had little experience beyond the schoolroom before entering college it has taken me a considerable period to develop a style for personal photographic statements. Photos shown are only part of my total interest in photography, my time at the moment being mainly occupied by my job in a London commercial studio. I would like to be able to stay within pictorial photography whilst working commercially and hope for a period of development to continue. Progression in photography is important, also communication with a more general audience than at present

Bruce Hemming, 18 Clarence Place, Gravesend, Kent

1 Kennel Woods, 1971

2 Moat Woods, 1971

Bruce Hemming, Kennel Woods, 1971



Born in New York in 1942. Studied sculpture at Accademia delle Belle Arti, Rome 1963-64 and the Art Students' League, New York 1965. Worked as a sculptor in New York before becoming a photo-journalist in 1968. Lives and works in London.

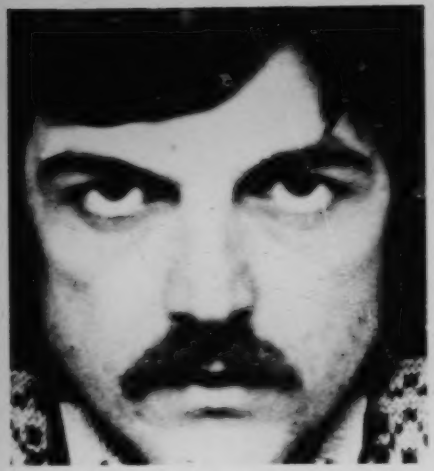
One-man exhibitions
1971 ICA, London; 1972 The Photographers' Gallery, London

Public collection
Bibliotheque Nationale, France

Photographer's statement
Four years ago, after using still cameras and making several short films I began to devote all my time to still photography and photo-journalism. Since then I have worked in Western Asia and Europe as well as in the United States and am currently working on a book about Southern Africa.

1 Uhuru Railway Workers, Tanzania, 1973
2 Miss Hooper, Dyfed, Cymru, 1970
3 Mr Horsevik and Einar, from 'A Northern Family' 1971-72
4 Carmarthen Livestock Market 1972
5 Hampstead Heath, 1970
6 New York City, 1970
7 Epping Forest, Essex, 1970
8 Isle of Wight Music Festival, 1970
9 Burnham-on-Sea, Somerset, 1973
10 Dockers, Isle of Dogs, London, 1970
11 Holland Park Groundkeepers, London, 1971
12 Faith Healing, London, 1971
13 Fair, London, 1970

Larry Herman: Uhuru Railway Workers, Tanzania, 1973



Born in Ludlow in 1941. Trained as a reporter; worked on local paper for three years, then spent a year as an Outward Bound instructor, followed by three years as reporter and columnist on an evening paper in Wolverhampton. Now works as freelance photographer, contributing regularly to the Observer, Telegraph Magazine, Financial Times, Radio Times, Sunday Mirror, Alcan Aluminium and several book publishers. Also teaches social documentation at Trent Polytechnic, Nottingham.

One-man exhibitions
1971 Wolverhampton City Art Gallery;
1972 The Photographers' Gallery, London;
1973 Birmingham Repertory Theatre

Some group exhibitions
1966 World Press, The Hague, Holland;
1967 Midlands Press Photographer of the Year Exhibition, Birmingham Press Club;
1970 Humour '70, Kodak House, London;
1971 Liebe-Freundschaft-Solidaritat, East Berlin; 1972 Personal View, Nottingham Festival Exhibition, Playhouse, Nottingham;
1973 Midland Group Gallery, Nottingham

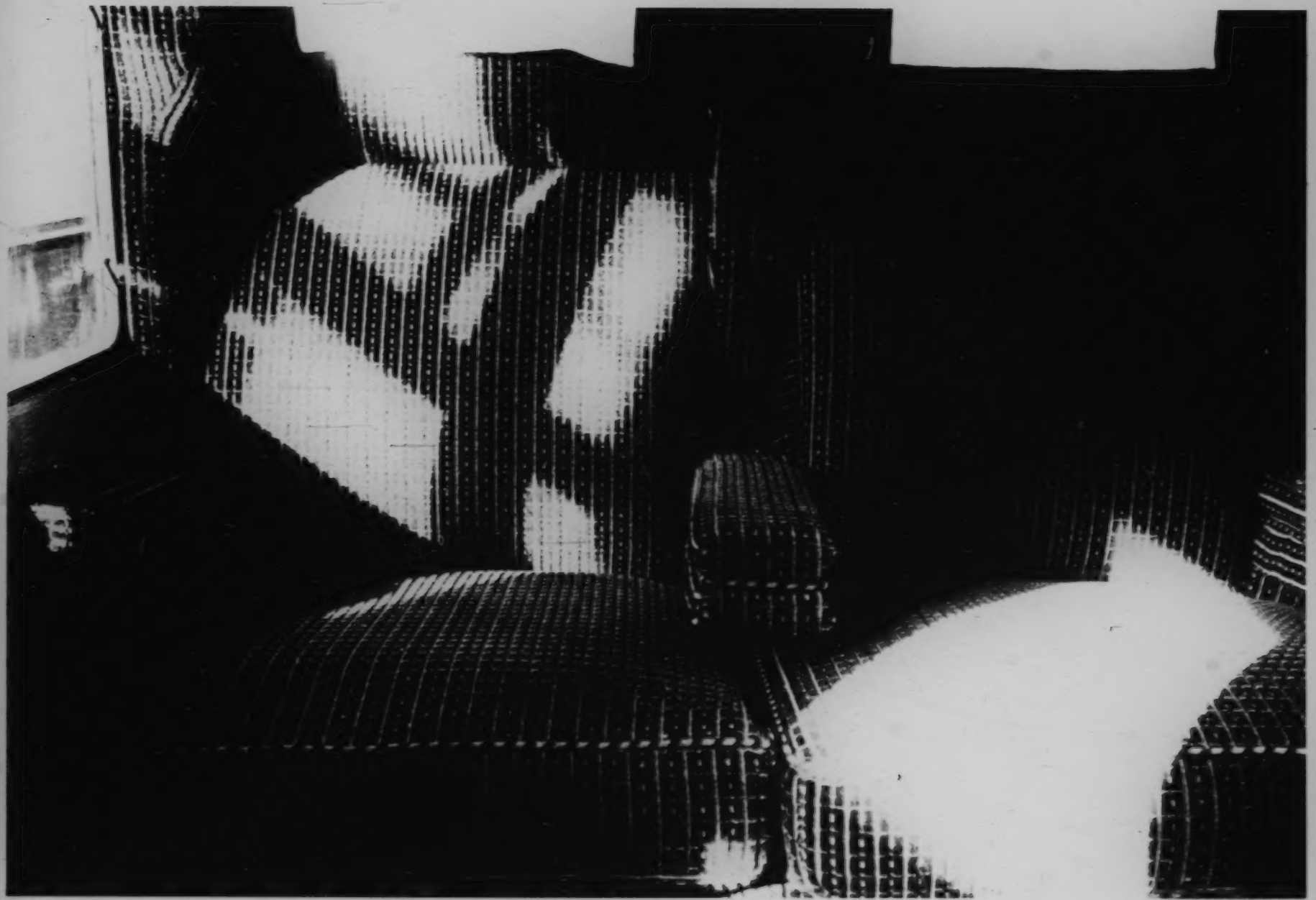
Photographer's statement
Too often we have seen in galleries in this country 'creative photography' that is just an extension of the medium as an illustrative device or a sales aid. I have been as guilty as anyone in fostering this British tradition of photographic predictability.

This year I have been moving into an area of photography that is comparatively new to me. As a result, my personal work now does not - as it tended to before - communicate information or rely on the event to provide the visual interest. As well as responding instinctively in a visually aware sense, I am trying to question why I take what I do. To understand my own motivation can only be beneficial to my work.

Photographers must strive to create unique images that transcend the face-value content. They must produce work that provides the viewer, as well as themselves, with an aesthetic experience.

Paul Hill, 7 Newbridge Avenue, Wolverhampton, Staffordshire

1 Light I, 1973
2 Light II, 1973
3 Light III, 1973
4 Light IV, 1973
5 Light V, 1973
6 Light VI, 1973
7 Light VII, 1973
8 Light VIII, 1973
9 Light IX, 1973
10 Light X, 1973
11 Light XI, 1973
12 Light XII, 1973



Paul Hill. Light XII, 1973

Born in London in 1948. Studied photography at the London College of Printing 1967-70. Now works as freelance photographer.

Some group exhibitions
1972 Six Photographers, Half Moon Gallery, London; 1973 July-August Summerstudio, ICA, London

Geoff Howard, 32 Allerton Road, London N16

1 Couples, London I, 1966

2 Couples, Pop Festival, Isle of Wight I, 1969

3 Couples, London II, 1969

4 Couples, Pop Festival, Isle of Wight II, 1969

5 Iowa Jima Memorial, Washington DC, 1971

6 Lincoln Memorial, Washington DC, 1972

7 Cape Hatteras Ferry, North Carolina, 1972

8 Ginny and Pat, Ocean City MD, 1972

9 Washington DC, 1972

10 Couples, Pop Festival, Bardney, 1972

Geoff Howard: Washington DC, 1972

Born in Sydney, Australia in 1950. Studied graphic design at Swinburne College, Melbourne in 1970 and photography at Prahron College, Melbourne in 1971. Worked as designer at the Photographers' Gallery, London in 1972.

Group exhibition
1972 Prahron College Photography Graduates' Exhibition, Melbourne University

Public collection
National Gallery of Victoria, Melbourne

Graham Howe, 25 Bedford Avenue, Barnet, Hertfordshire

1 Genoa Falls, 1970

2 Wales, 1972

Graham Howe Genoa Falls, 1970

Born in Grimsby in 1944. Studied at Grimsby School of Art 1963-64, Chelsea School of Art 1964-67 and Reading University 1968-69. Lives in London and teaches photography at Rachel Macmillan College, London and Hammersmith College of Futher Education.

Howard Jeffs, 28 Wellmeadow Road, Hither Green, London SE13

1 A Sequence, 1972
2 Tinted Hedges, 1973
3 Two Frames from a Sequence I, 1972
4 Two Enlarged Frames from a Sequence, 1972
5 Two Frames from a Sequence II, 1972
6 A Contact Sheet, 1972
7 Two Frames behind the Hill, York, 1972
8 Tinted Parts, 1973
9 Three Frames, 1973
10 Lollipop, 1972
11 Legs and Feet, 1971
12 Two Enlarged Frames, 1972

Howard Jeffs. Two Frames behind the Hill, York, 1972

Born in Dublin in 1950. Travelled for a year after leaving school; studied at Folkestone School of Art 1967-68 and subsequently attended photograhpy course at Trent Polytechnic 1970-72. Lives in Cornwall and works as a freelance photographer.

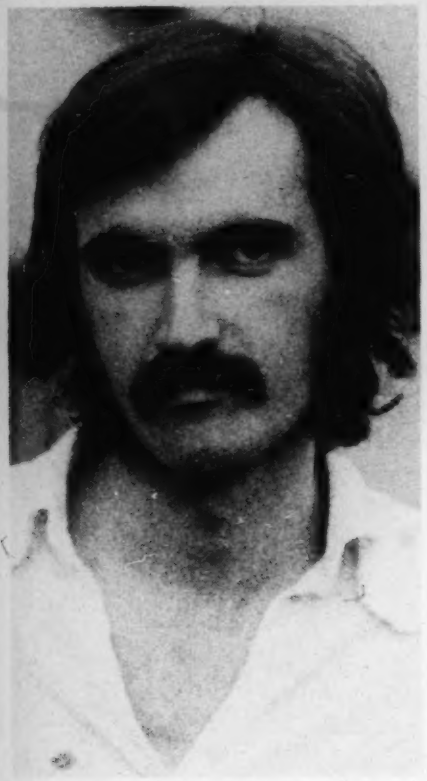
Some group exhibitions
1972 R P S Gallery, London; 1973 Two Views, The Photographers' Gallery, Arts Centre, University of Sussex, Brighton; Midlands Seen . . . & Other Views, Midland Group Gallery, Nottingham; Oldham Art Gallery

Kevin Keegan, 7 Westbourne Terrace, Saltash, Cornwall

1 Untitled I
2 Untitled II
3 Untitled III
4 Untitled IV
5 Untitled V
6 Untitled VI
7 Untitled VII
8 Untitled VIII
9 Untitled IX
10 Untitled X
11 Untitled XI
12 Unitiled XII

All photographs 1972-73

Kevin Keegan: Untitled VII, 1972/73



Born in Blackpool in 1948. Studied at Croydon College of Art 1967-70. Worked as freelance photographer 1970-72, then travelled extensively, taking photographs for pleasure. Now lives in Croydon and works as a studio photographer.

Simon McBride, 339 Selsdon Road, South Croydon, Surrey

1 Policeman's Family, Turkey, 1972

Simon McBride: Policeman's Family, Turkey, 1972

Born in London in 1948. Studied at Hornsey College of Art 1968-70. Lives and works in London.

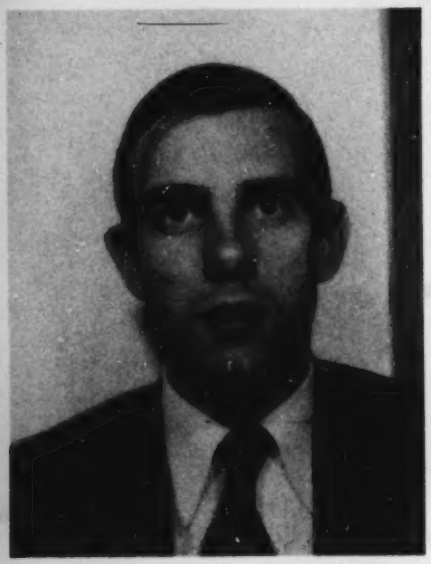
One-man exhibition
1971 Royal Photographic Society, London

Group exhibition
1971 Eight Young Photographers, The Photographers' Gallery, London

Bob Mazzer, 33 St Leonard's Terrace, London SW3

1 Nice I, 1972
2 France I, 1972
3 Nice II, 1972
4 Arles, 1972
5 France II, 1972
6 Paris I, 1972
7 Paris II, 1972
8 France III, 1972
9 France IV, 1972
10 St Paul de Vance, 1972

Bob Mazzer Nice I, 1972



Born in Oxford in 1947. No formal photographic training. Studied classics at Jesus College, Oxford 1966-70. Works in hospital administration.

Richard Meara, 26 Glover Road, Pinner, Middlesex

1 Mentally Handicapped Patients, 1967

Richard Meara: Mentally Handicapped Patients, 1967

Born in Bradford in 1944. Studied at the University of Newcastle 1963-67. Lives in Stourbridge and teaches sculpture at Stourbridge College of Art.

Group exhibition
1972 3rd British International Print Biennale, Cartwright Hall, Bradford

Photographer's statement
"The illiterate of the future, it has been said, will not be the man who cannot read the alphabet, but the one who cannot take a photograph. But must we not also count as illiterate the photographer who cannot read his own pictures?"
Walter Benjamin, A Short History of Photography, 1931

John Myers, 57 South Road, Stourbridge, Worcestershire

1 Ballerina, 1973
2 Young Girl, 1973
3 Vanessa, 1973
4 Giraffe,1973
5 Ruby, 1973
6 Rachel, 1973
7 David and Kate, 1972
8 Boy with Cactus, 1972
9 Amanda and her Mother, 1973
10 Percy, 1972
11 Butcher's Boy, 1973
12 Mrs Tate, 1972

John Myers: Vanessa, 1973

Born in Northern Ireland in 1943. No formal photographic training. Lives in London and works as self-employed plumber.

Group exhibition
1972 Six Photographers, Half Moon Gallery, London.

John O'Hagan, 32 Fairfield Gardens, London N8

1 Nude I, 1972
2 Nude II, 1972
3 Nude III, 1972
4 Nude IV, 1972
5 Nude V, 1972
6 Nude VI, 1972
7 Nude VII, 1972
8 Nude VIII, 1973
9 Nude IX, 1973
10 Nude X, 1973
11 Nude XI, 1973
12 Nude XII, 1973
13 Nude XIII, 1973
14 Nude XIV, 1973

John O'Hagan: Nude I, 1972

Born in Sleaford, Lincolnshire in 1947. Studied at Lincoln School of Art 1964-67 and Leicester College of Art 1967-70. Since leaving college has worked as lecturer, public relations and advertising photographer and directed the advertising design section of a publishing group. Now lives in Blackpool and teaches at the College of Art.

Photographer's statement
Began training as a painter, but grew gradually more interested in photography and so moved over to a technically-orientated photographic course. I am at present trying to reconcile the aesthetic freedom of the first with the technical discipline of the second to produce a harmonious result. The print shown is an experiment for a series depicting the constantly changing shapes and lighting of a small section of beach. I have probably exhibited more paintings than photographs, though this situation is changing as I now work exclusively with photographs.

Malcolm Perkins, 242 Hornby Road, Blackpool

1 Beach II, 1973

Malcolm Perkins: Beach II, 1973

Born in Jersey, Channel Islands, in 1948. Studied photography at St Albans' School of Art 1969-70 and Guildford School of Art 1970-71. Lives and works in London.

Martin Pover, 95 Hoppers Road, London N21

1 Flight, 1969
2 Chairs, 1969
3 Bible Basher, 1969
4 Women looking over Tent, 1970
5 Dog Track, 1970
6 Pop Festival, 1970
7 Slaughter House, 1970
8 Shouting Woman, 1971
9 Irish Wedding, 1972
10 Car Park, 1972
11 Swimmer, 1972
12 Boat-boy, 1972
13 Sea Wall with Car and Foot, 1972
14 Santa Pod Raceway, 1973
15 Boy, Santa Pod, 1973

Martin Pover: Shouting Woman, 1971

Born in Hampton, Middlesex in 1950. Studied photography at Trent Polytechnic 1970-72, and has since worked in a variety of jobs 'waiting for something interesting to turn up'.

Some group exhibitions
1971 Victoria Street Gallery, Nottingham; Midlands Arts Centre for Young People, Birmingham; 1973 Midlands Seen, Midland Group Gallery, Nottingham

Paul Rotheroe, 90 Hartley Road, Radford, Nottingham

1 Untitled I, 1972
2 Untitled II, 1972
3 Untitled III, 1972
4 Untitled IV, 1972
5 Untitled V, 1973
6 Untitled VI, 1973
7 Untitled VII, 1973
8 Untitled VIII, 1973
9 Untitled IX, 1973
10 Untitled X, 1973
11 Untitled XI, 1973
12 Untitled XII, 1973

Paul Rotheroe Untitled I, 1972

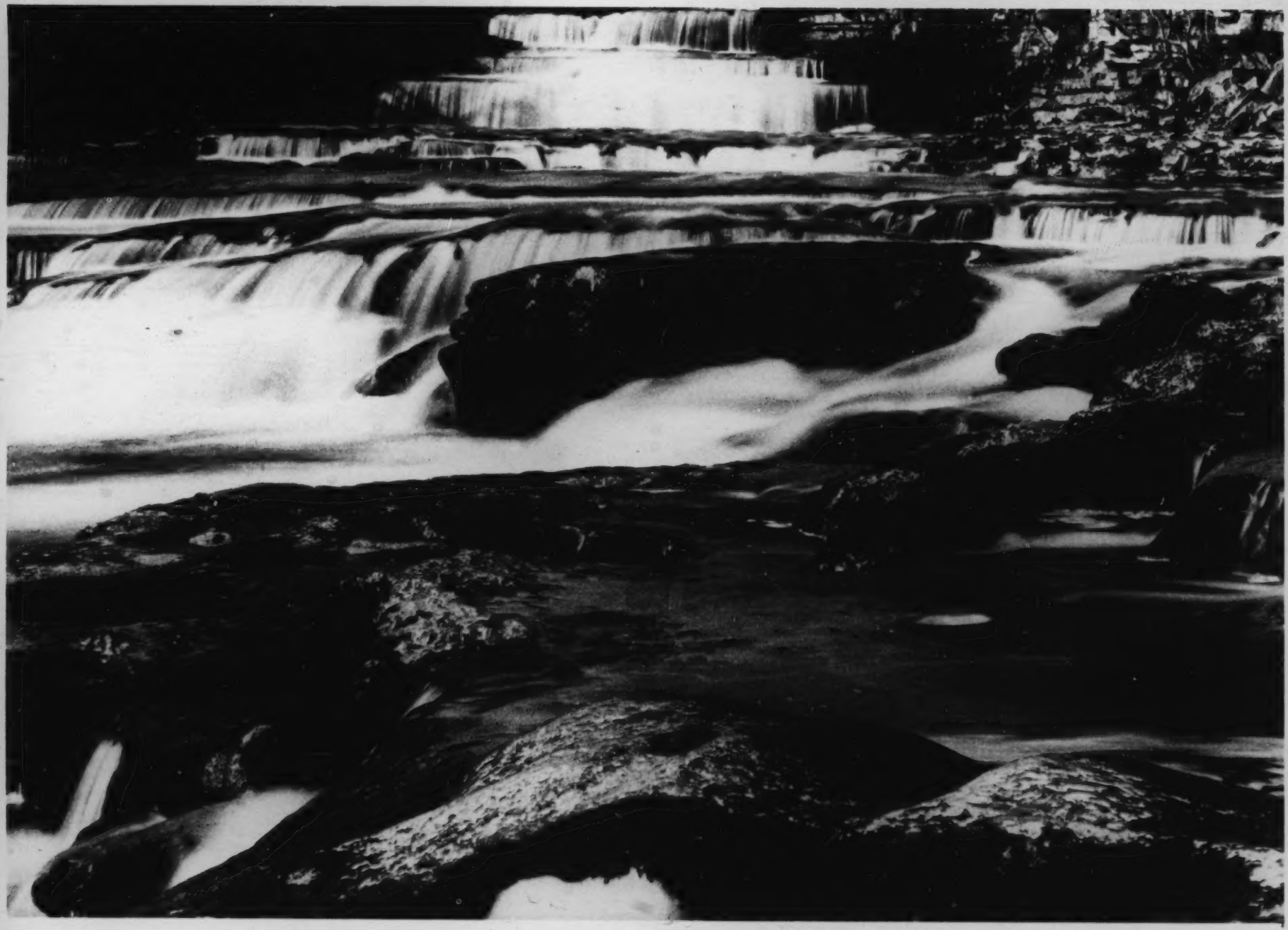
Born in Kirkbymoorside, Yorkshire in 1950. Studied biology and bacteriology. Worked in a variety of jobs before studying art and photography at Scarborough School of Art and Medway College of Art.

One-man exhibitions
1972 Scarborough Public Library; 1973 Impressions Gallery, York

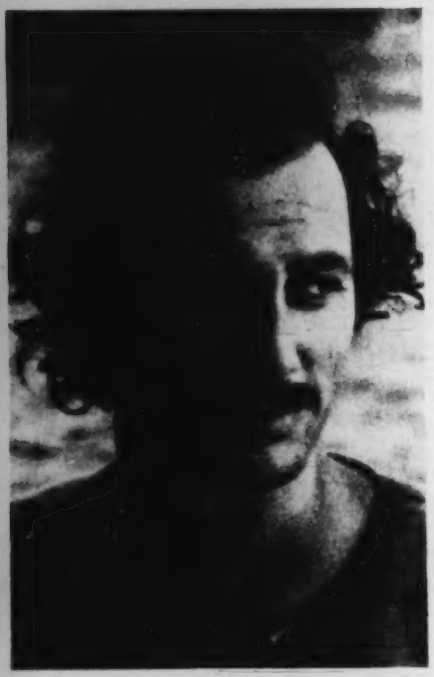
Photographer's statement
In most of my pictures I try to show the inter-relationship between man and his environment as well as between natural forces in the environment. I find that evidence of man's presence often increases the depth and beauty of a landscape by providing a focal point and sense of scale. I also try to show the atmosphere I sense in these landscapes and hope to transmit this feeling to other people.

David Sample, Grove Hill, Ines Lane, Kirkbymoorside, Yorkshire

1 Dungeness, 1972
2 Arkenarthdale, 1972
3 Aysgarth Falls, 1972
4 Middlesborough, 1972
5 Teeside, 1972
6 South Gare, Tees Mouth, 1972
7 Ryedale, 1972
8 The Wolds, 1972
9 Scarborough I, 1972
10 Isle of Grain I, 1972
11 Isle of Grain II, 1972
12 Scarborough II, 1972



David Sample: Aysgarth Falls, 1972



Born in Vitoria, Spain in 1942. No formal photographic training. Came to England in 1963; worked in various odd jobs and as freelance photographer.

One-man exhibition
1971 Vitoria, Spain

Group exhibition
Amor Artists, Studio Show, 4 Amor Road, London

Enrique Saenz de San Pedro, 4 Amor Road, London W6

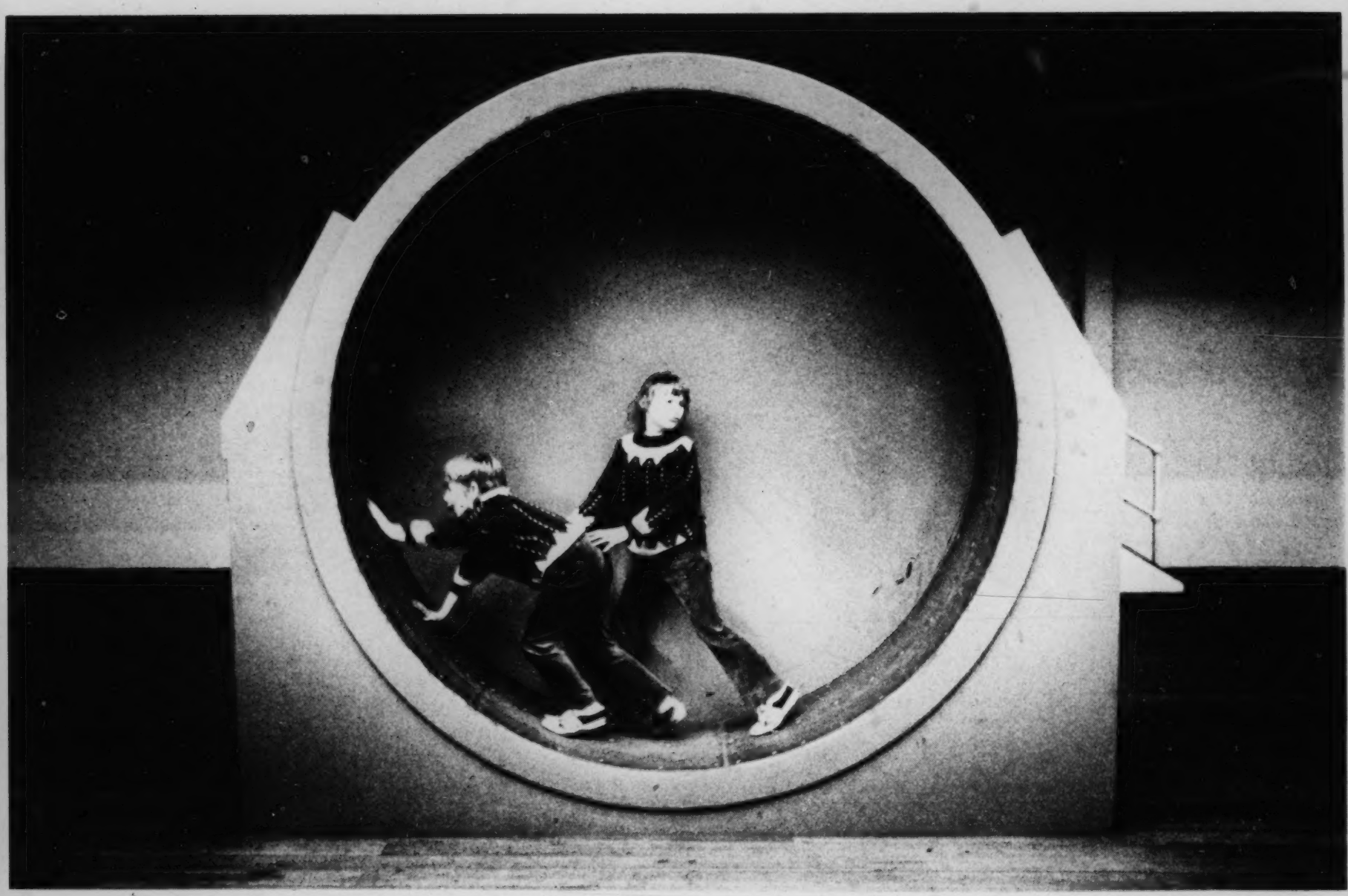
1 Kiss, 1972

Enrique Saenz de San Pedro: Kiss, 1972

Born in Chelmsford in 1947. No formal photographic training. Became assistant to Maurice Broomfield, industrial photographer, then joined a small studio as photographic printer. Has worked as freelance photographer since 1970. Lives and works in London.

Philip Sayer, 32 Carlisle Mansions, Carlisle Place, London SW1

1 North Wales, I, 1969
2 North Wales II, 1969
3 North Wales III, 1969
4 North Wales IV, 1969
5 Leeds, 1970
6 Bob Roberts, Skipper of the Last Thames Sailing Barge, 1970
7 Boutique, King's Road, 1971
8 The Fun House, Blackpool I, 1972
9 The Fun House, Blackpool II, 1972
10 The Fun House, Blackpool III, 1972
11 Farm, Yorkshire Dales, 1972
12 Royal Show, 1972
13 Bookmaker, Wimbledon Greyhound Stadium I, 1973
14 Bookmaker, Wimbledon Greyhound Stadium II, 1973



Philip Sayer: The Fun House, Blackpool I, 1972

Born in Cardiff in 1947. Studied at Cardiff College of Art and Polytechnic of Central London School of Photography. Worked as freelance photographer in the Far East. Published book 'Bali-Indonesia' (Kodansha International, Tokyo 1970). Lives and works in London.

Sean Sprague, 5 Victoria Chambers, Luke Street, London EC2

1 Ellis - The Man who used to own the Place, 1973.

Sean Sprague: Ellis - The Man who used to own the Place, 1973

Born in Derby in 1947, Studied photography and film making at Guildford School of Art 1966-68 and Berkshire College of Art 1970-72. Works as a medical photographer.

One-man exhibitions
1971 St Edmund Hall, Oxford; 1973 Creative Camera Gallery, London

Some group exhibitions
1970 Like It Is, Dixons, Oxford Street, London; 1971 & 72 Young Contemporaries, Creative Camera travelling exhibitions

Paddy Summerfield, 337 Banbury Road, Oxford

1 Sacred Chamber, 1972

2 It's the Surreal Thing, 1972

Paddy Summerfield: It's the Surreal Thing, 1972

Philip Warren

Born in Burton on Trent in 1950. Studied at Derby College of Art 1968-72. Works as photographer in a Midlands advertising studio. Outright winner of Ilford College Award in Industrial Photography 1971.

One-man exhibitions
1971-72 The Time Has Come, Derby College of Art and Burton on Trent

Some group exhibitions
1972 Four Young Photographers, plus Ilford College Award Winners of 1971, the Photographers' Gallery, London

Photographer's statement about 'The Time Has Come'

These photographs depict the changing scene over an 18 month period in a redevelopment programme in the Castle Ward area of Derby. The above heading became harsh reality to the local inhabitants when there descended upon the district, men and heavy equipment to implement the Council's plans to redevelop this very old part of the city.

Human nature being what it is, there was resistance to change. Indeed many people had been born, educated and had brought up their own families within this area. Relations and friends lived within a few streets of each other and although the houses were built many years ago with outside toilets, and not a though of a bathroom, nevertheless, these houses were proud homes of hard-working ordinary people who were happy with their surroundings and who were quite naturally deeply concerned at the thought of moving to some place unknown.

Gradually the inhabitants of this district were moved and re-housed and as houses were vacated so were they demolished, but many of the older habitants remained to the last and found themselves living in an isolated situation, probably with rows of empty houses and a mass of demolished property across the road. Vandals roamed the area and 'squatted' in the empty houses, stealing what they could where they could and causing alarm and fear for the few remaining occupants.

On my frequent visits, and in various conversations, I realised it was something far more than houses and streets that were being demolished, but a fine esprit de corps and many friendly relationships that were being disrupted. The many photographs I have taken will, I hope, serve as a record of a part of old Derby and what is more important I have endeavoured to show the fears and worries of people who have had to move. However, it covers a far wider issue than the local situation. Each day all over the country, as redevelopment and modernisation take place, this fear and uncertainty of the future is imposed on families who suddenly realise with stark alarm that the time has come . . . and their lives must continue in an entirely new environment, probably with new friends, new interests and hope that life in the future can eventually return to what was considered to be normality.

Philip Warren, 139 Field Lane, Burton on Trent, Staffordshire

1 Mr Davies' Shed
2 Scrapyard
3 Liversage Street
4 The Park Tavern, Lunch-time
5 Mr Cudworth, in Pensive Mood
6 Some Park Tavern Customers
7 Harrison's Fish and Chip Shop
8 A Backyard
9 Moving Home
10 Corner Shop
11 Overwhelming Redevelopment
12 The Demolition Men
13 Isolated Inhabitant
14 Park Tavern, Closing-time
15 Park Tavern, Demolition
16 Passer-by
17 Mrs Davies' New Home
18 Mr and Mrs Davies and Daughter

All photographs 1970-72

Phillip Warren. Mrs Davies' New Home, 1972

Born in Yorkshire in 1947. Studied photography at Middlesbrough and Derby Colleges of Art 1966-70. Lives in London, teaches at Central School of Art & Design and works as freelance photographer.

One-man exhibition
1972 Dance Pictures, ICA, London

Group exhibition
1969 5 Boys, Cathedral Gallery, Derby

Andrew Watson, 84A Lillie Road, London SW6

1 Untitled, 1973

Andrew Watson. Untitled, 1973

Born in Detroit, USA in 1946. Studied at University of Florida 1969-72 and London College of Printing in 1973. Lives and works in London.

Donald Waxman, 1 Cranley Gardens, London SW7

1 Artificial Nude, 1972

Donald Waxman: Artificial Nude, 1972

Born in London in 1950. After leaving school worked as an assistant photographer for a year, then travelled in Europe and Scandinavia. Studied photography at Medway College of Art 1970-73. Lives and works in London.

One-man exhibitions
1972 Clapham, West Norwood and North Lambeth Libraries

Photographer's statement
The subjects for my photographs come from my immediate environment and express either one or more of these recurring themes:
Time—the transformation of one moment into another, which results in transitory images held at varying degrees of movement.
Clouds—the way in which their size alters the scale relationship of earth to sky, and tonal variations affect mood.
Light and Darkness—sunlight upon a scene increasing the ratio of light to darkness, and the creation of shadows.

John Webb, 11 Ramilles Close, Blenheim Gardens, London SW2

1 Man and Dog, 1973
2 Moving Boat, 1972
3 Cornish Coast, 1972
4 New Town Delce P O, 1972
5 Clouds and Seat, 1972
6 Cloudy Hill I, 1972
7 Cloudy Hill II, 1972
8 Clouds and Houses, 1973
9 A Rose, 1973
10 Wire on a Hill, 1973
11 Yogurt fresh up from the Country, 1973
12 Bright New Morning, 1973

John Webb: New Town Delce PO, 1972

Born in England in 1944. No formal photographic training. Worked as assistant in various studios and after two years of commercial jobs, 'saw things in a different light'.

One-man exhibition
1972 Architectural Association, London

Photographer's statement
"The entire evolutionary process is within the domain of the imagination".
Mehir Beber

Sean Wellband, 9 Gunter Grove,
London SW10

1 Doors of Perception, 1972

2 Sheng, 1973

Sean Wellband: Doors of Perception, 1972

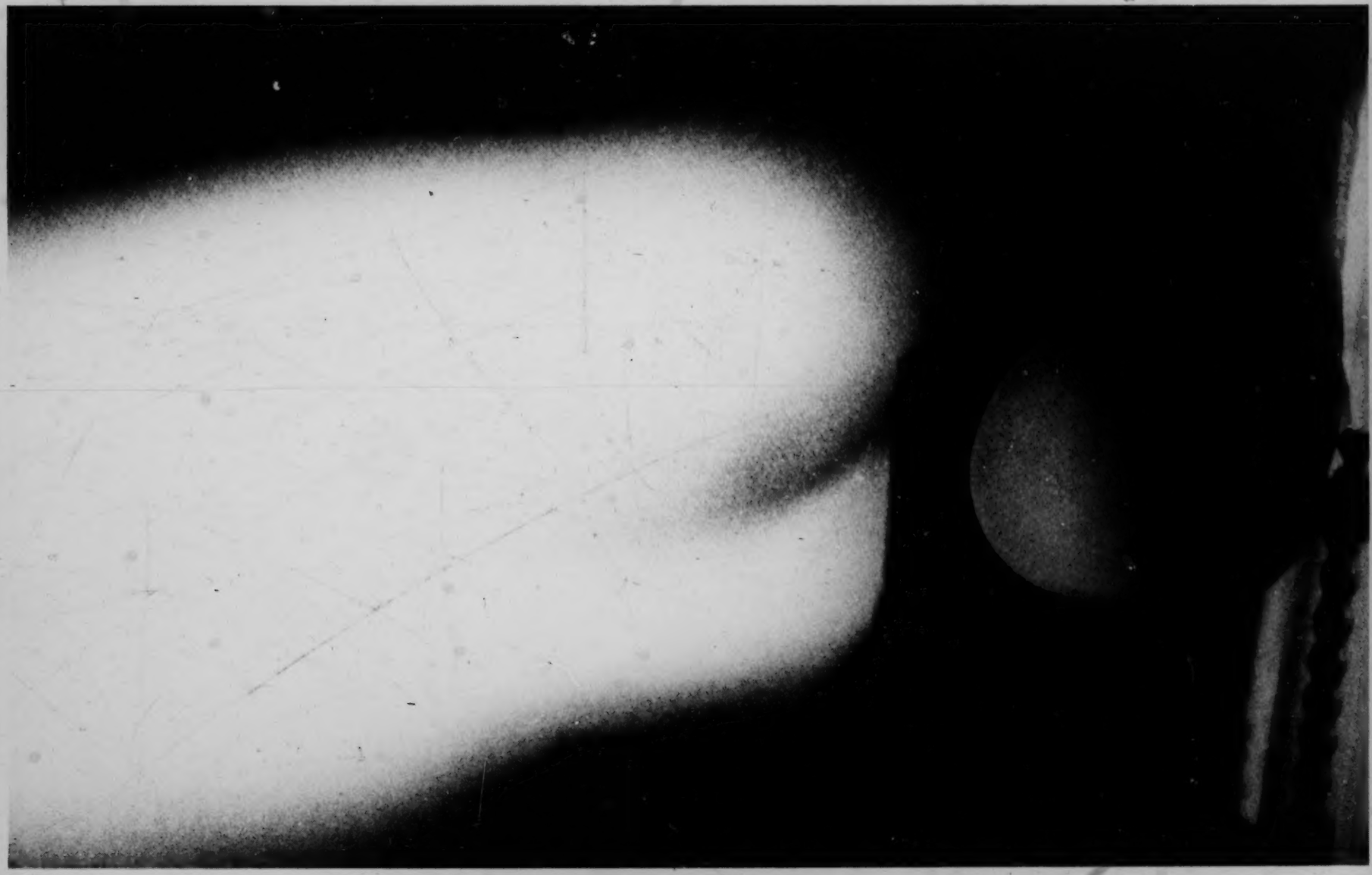
Born in Bexley Heath in 1951. Studied photography at Derby College of Art 1969-72. Now lives in South Shields and works as a press photographer.

Group exhibition
1971 Strawboard and Doubleweight, St Michael's Gallery, Derby

Photographer's statement
The Zen poet, Basho, wrote:
"I saw the moon,
But somehow I was left
Unsatisfied –
The summer at Suma"

Roy Wilson, 4 George Scott Street, South Shields, Co Durham

1 Untitled I, 1972
2 Untitled II, 1972
3 Untitled III, 1972
4 Untitled IV, 1972
5 Untitled V, 1972
6 Untitled VI, 1972
7 Untitled VII, 1972
8 Untitled VIII, 1972
9 Untitled IX, 1972
10 Untitled X, 1972
11 Untitled XI, 1972
12 Untitled XII, 1972
13 Untitled XIII, 1972



Roy Wilson: Untitled I, 1972

Born in London in 1946. Studied medicine at St Mary's Hospital, Paddington while freelancing in fine art photography. Now lives in Norfolk and is a practising doctor.

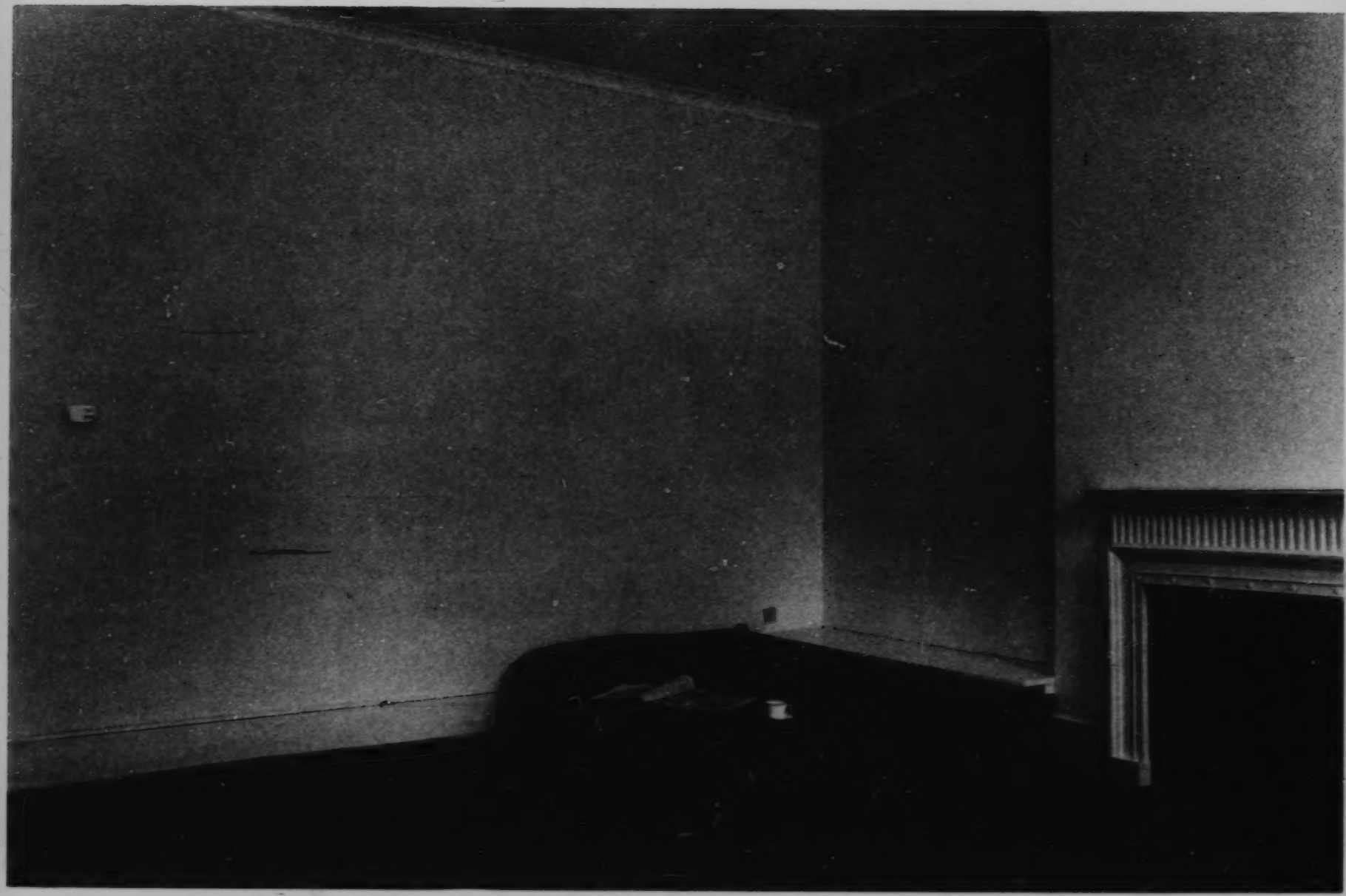
One-man exhibitions
1971 Marlborough College; Cockpit Arts Centre, London; 1972 Creative Camera Gallery, London

Some group exhibitions
1970 2nd Newcastle Festival of the Arts; 1971 Young Contemporaries I, Creative Camera travelling exhibition; 1972 The Inquisitive Eye, ICA, London

Richard Wood, 37 Warham Road, Binham, Norfolk

1 Untitled I
2 Untitled II
3 Untitled III
4 Untitled IV
5 Untitled V
6 Untitled VI
7 Untitled VII
8 Untitled VIII
9 Untitled IX
10 Untitled X
11 Untitled XI
12 Untitled XII

All photographs 1972-73



Richard Wood Untitled I, 1972/73

August 25 – September 2, daily 11–7

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A continuous programme of spectator and participatory art events, mime, dance, video pneumatics and special performances.

Natural Theatre

Shirley Cameron and Roland Miller

Action Space

Shirley Cameron and Roland Miller:
Naming Our Vision
Action Space: Dr Pneuman's Experimental Rocket Laboratory
Natural Theatre: The Great Exhibition of 1973

Public workshops in collaboration with Oval House Urban Arts Summer School:

August 28 Ritual Theatre: ritualistic presentation
August 29 Liberation Films: community video project
Sal's Meat Market: character improvisations
August 30 Mitsutaka Ishi: dance and mime
August 31 Friends Clown Workshop: clowning, juggling, gymnastics and acrobatics

Sept 1–2 Final demonstrations by Urban Arts Summer School participants and an open discussion

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